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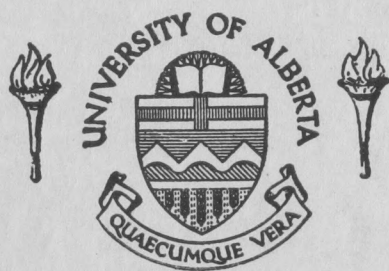
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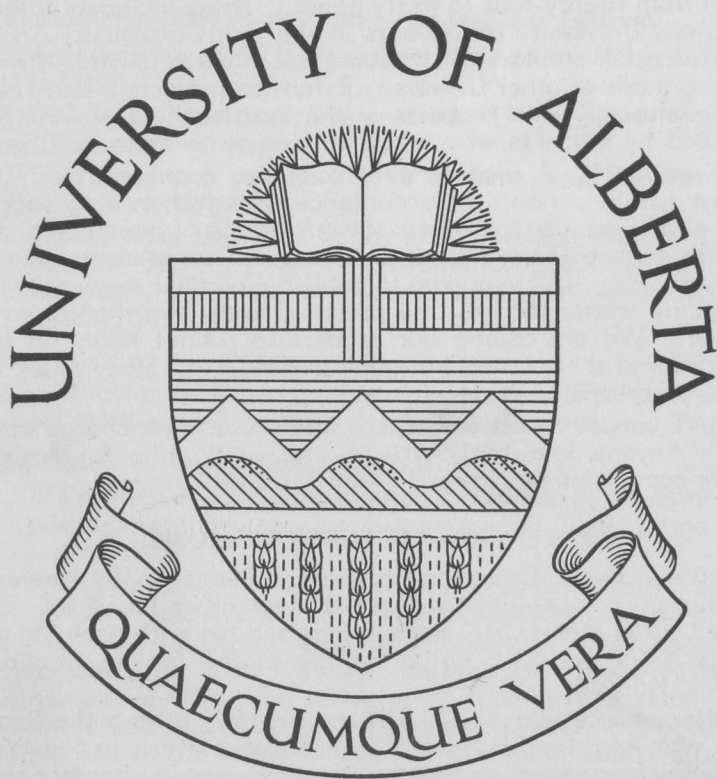
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UNIVERSITY OF ALBERTA

M.A.T.



December 1952

Vol. 2 No. 1

MUSIC, ART, THEATRE

Issued by the University of Alberta
Departments of Fine Arts and Extension

EDITORIAL

A Future Policy for MAT

This being the second year of this periodical's existence, a short note might be in order concerning its past and future content.

Three numbers of MAT were published last year, varying in length from twenty-four to thirty pages. These included accounts of various University endeavours in the fields of Music, Art and Theatre and of similar activities in some Alberta towns. Mention was also made of other University Extension projects. Issue No. 2 dealt exclusively with features of the Banff School of Fine Arts, described by students who had attended some of the courses.

In Issue No. 3 readers were asked to comment freely and suggest future action. In accordance with the ensuing suggestions we have decided to attempt the circulation of more notes, dealing with items both on and off the campus. In order to keep this news up to date we are hoping to publish a number every six weeks during the winter months and probably every two months in the summer. We are asking our readers to submit notes on local activities and short articles of general interest to other musicians, artists or thespians.

MAT carries no advertisement and there is no charge at this time. Anyone knowing a friend who would like to receive a regular copy, is invited to send in the name and address.

EXTENSION LECTURER IN MUSIC

Bruce Hanson, Extension Lecturer in Music at the University of Alberta, was appointed to that post September 1st, 1952. Born in the United States, Mr. Hanson received his early training as a violinist from Professor Ralph Brokaw at the Brokaw Studios in Wichita, Kansas.

After service with the U.S. Army in Italy during the Second Great War, he attended the Juilliard School of Music in New York. Following the completion of specialized courses in chamber music and musicology, as well as intensive study with the distinguished American violinist, Joseph Fuchs, the degrees of Bachelor of Science and Master of Science were awarded.

The extension lectureship in music was created by the University last year in direct response to a growing need on the part of the community for trained leadership in developing music appreciation, choral singing, and instrumental groups. In addition, assistance of an advisory nature is available to individual and musical organizations throughout the province.

Provincial One-Act Festival

by Esther Nelson

The Alberta Drama League will hold a Provincial One-Act Festival in April, 1953.

The following groups are eligible for entry in the Provincial One-Act Festival:

High School Drama Groups or Drama Classes

Drama Groups of any organization (e.g. Church, Home and School, W.I., etc.)

Community Drama Groups

Regulations for entry in the Provincial One-Act Festival:

1. An entry fee of \$5.00 (made payable to the Alberta Drama League).
2. One copy of the play to be entered. (The play not to exceed 45 minutes in playing time.)
3. The name and address of the director, and the name and address of the group.
4. Entries must be in the hands of Miss Esther Nelson, Corresponding Secretary, Alberta Drama League, Department of Extension, University of Alberta, Edmonton, before January 2nd, 1953.

Organization of the Provincial One-Act Festival:

The Provincial One-Act Festival shall consist of: (a) **Pre-Regional** (b) **Regional Festivals** (c) **A Final Festival**.

Organization of Pre-Regional Festivals:

1. A Pre-Regional Festival may be sponsored by three or more participating groups, by a community organization or a service club.
2. A Pre-Regional Festival may be either competitive or non-competitive, as the sponsoring organization decides.
3. The Alberta Drama League will provide a competent adjudicator for each Pre-Regional Festival. **If the Festival is non-competitive**, the adjudicator shall give a public or a private adjudication, as the sponsor requests. The participating groups shall draw lots as to which group shall participate in the Regional Festival, and develop a system of rotation so that each group will have the opportunity of taking part in a Regional Festival. **If the sponsor elects to hold a competitive Pre-Regional Festival**, the adjudicator will give a public or a private adjudication, as the sponsor requests, and shall select the best play. This play will then participate in the Regional Festival.
4. The sponsor of the Pre-Regional Festival shall be responsible for the expenses of running the Festival, and for the travelling and subsistence expenses of the adjudicator.

5. The sponsor of the Pre-Regional Festival shall make what contribution it can to the expenses of taking the selected play to the Regional Festival.

Organization of Regional Festivals:

The Regional Festival will be held between March 8th and March 31st, 1953, in the following centres: Edmonton, Wetaskiwin, Red Deer, Calgary, Lethbridge, Medicine Hat, and Drumheller.

Since this is the first year of the re-organization of the Provincial One-Act Festival, it is permissible **for this year only**, for Regional Festival centres to hold their Pre-Regional Festivals in conjunction with, and at the same time as, their Regional Festival.

1. The Regional Festival shall be sponsored by a committee appointed by the President of the zone.
2. The Alberta Drama League will provide a team of three adjudicators who will attend each Regional Festival and select the best plays from each Festival. The best plays from each Regional Festival will then go on to participate in the Final Festival.
3. The Regional Festival Committee shall be responsible for the expenses of running the Regional Festival, and for the travelling and subsistence expenses of the team of adjudicators.

Organization of the Final Festival:

1. The Final One-Act Festival shall be sponsored by a committee appointed by the President of the Zone in which it is held.
2. The centre in which the Final Festival will be held will be announced shortly.
3. The Final Festival shall be non-competitive.
4. The team of adjudicators will attend the Final Festival and give a report of the Regional Festival and give a further evaluation to the participating groups.
5. The Final Festival Committee shall be responsible for the expenses of running the Festival, and for the travelling and subsistence expenses of the team of adjudicators.

Note: Participating groups in the Pre-Regional, Regional, and Final Festival are responsible for the royalty and cost of each performance of their production. Sponsors of each Festival can help with travelling expenses for sending a play on to the next Festival only if they realize a profit over expenses.

Any drama group which wishes to participate in the Provincial One-Act Festival should immediately contact Miss Esther Nelson.

Suggestion for One-Act Festival Play Selection

The month of **March** will be celebrated in the United States and in Canada as INTERNATIONAL THEATRE MONTH. During this month American theatre will actively promote the ideals of the United Nations Educational, Scientific and Cultural Organization (UNESCO) by producing plays which will emphasize the ideals

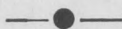
of freedom and human rights . . . the basic principles behind effective international co-operation.

A play might be selected in any of the following categories: Plays about the United Nations or one of its agencies, such as J.B. Priestley's "Home Is Tomorrow", which the playwright released through the National Theatre Conference specifically for INTERNATIONAL THEATRE MONTH, new plays written for the occasion, such as Miss Barley's "Jungle Mission" which, in the form of an engaging drama, shows some of the hazards and triumphs of a U.N. health and agricultural mission in the remote Eastern state; plays about other countries, giving a sympathetic picture of their customs and ways of life, or, as in the case of "The People Win Through", presenting a first-hand picture of current problems; plays by great writers of other nations, such as Ibsen, Chekhov, Capek or the Greek masters, indicating the rich international heritage of the theatre.

If you wish to obtain plays for reading purposes, write to the Drama Specialist, Department of Extension, University of Alberta, stating the type of play you have in mind and the number of men and women you wish to cast.

WANTED: Used one-act and three-act play scripts!

A valuable part of the training of any drama group is reading and discussing plays. Drama groups can build up a play reading library for themselves by augmenting the supply of plays available from the University Extension Library. If your group has some used play scripts gathering dust in the attic, bundle them up and send them to your Drama Specialist, Department of Extension. Contributions to the play reading library will be acknowledged in MAT and a list of the plays will be drawn up and distributed when sufficient copies are received.



University on the Air

The University Radio Society presents a program each Thursday at 7:45 p.m. over C.K.U.A. Leader is Dave Gell; Dave Ptolemy produces the Musical Club program, and Mary McLaren the Frat Songfest Series. Eugene Broday, script writer, Vern Trevoy, announcer, and Neil Smith, operator, are only a few of the enthusiastic workers who are combining to make this one of the live-wire groups on the campus..

DRAMA NEWS



by **Gordon Peacock**

Oliver Goldsmith's "She Stoops to Conquer", the first major production of the Studio Theatre's 1952-53 season closed Saturday November 22 at Victoria Composite Auditorium. Playing eight performances at the Studio Theatre, the production was moved to the larger auditorium for three performances in an attempt to increase the size of our public. The results, while not as encouraging as we had hoped, were satisfying. In all, approximately two thousand people attended the production during its run, with members of the audience coming from as far away as Lloyminster and Calgary.

Seldom in the history of the Studio Theatre has a more cosmopolitan cast been assembled. Being essentially an English play, we deliberately sought out those persons with accents which would be suitable. When the casting was completed we found that three of our cast came from England, one from Ireland, one from Wales, and four from Canada. In off moments during rehearsals the time was filled with the members of the cast relating their interesting experiences and tales of travel.

A word about the costume and scenery. Our biggest problem was the designing of the scenery for our small stage at the Studio Theatre, and then adapting it for use on the larger stage at Victoria Composite Auditorium. This was solved by using set pieces which could be expanded with the use of curtains. The setting was designed in simplified Elizabethan period, with Tudor furnishing. The costumes were designed in English Empire. It was felt that the simple lines and subdued colors of the costumes would contrast effectively with the more intricate lines and decoration of the setting and furniture.

The technical side of the production was under the supervision of Mr. B. Pullinger, production manager for the Studio Theatre. The play was directed by Gordon Peacock.

At present the facilities of the theatre are engaged in preparation for the next major production, a series of medieval Christmas plays, directed by Robert Orcard.

* * *

Mr. Gordon Peacock, whose article on the Studio Theatre appears above, deserves more than a word of praise for his excellent production of "She Stoops to Conquer". In his student days, Gordon was a member of the University Drama Society

Executive and president of the Literary Association. He went on tour with the Provincial Players in 1947. Gordon has his B.Ed. from Alberta and his M.F.A. from Carnegie Institute. He returned to U. of A. to teach drama at the 1952 Summer Session and remained with the Studio Theatre as Assistant Director.

GREEN ROOM GOSSIP

We have heard excellent reports of Calgary Workshop 14's fall production of "Dream Girl" and Calgary Civic Theatre's "The Man Who Came to Dinner", directed by Mr. T.E. Snelgrove.

The Wetaskiwin Theatre Guild gave three exciting performances of "Night Must Fall" on November 19th and 20th and a fourth performance in Pipestone on the 22nd. The production was under the direction of Mr. W. Rourke.

Mrs. R. Haining, Secretary, Fairview Drama Club, reports that they are planning a bill of one-act plays for the first week in December, including "Drums of Oude" and "Perchance to Dream".

The Civil Service Playhouse of Edmonton opened its season with "Claudia" in October.

The Alberta Regional Festival will be held in Lethbridge on February 20 and 21, 1953. The Regional Festival Chairman is Mr. Harry Baalim.

Congratulations and best wishes to the newly-formed Coaldale Little Theatre. Their first production will be "Blithe Spirit" under the direction of Mr. Murray Robison.

Do the members of your group receive the Dominion Drama Festival Newsletter? The D.D.F is anxious to build up the circulation of the Newsletter which is published each month and contains news items concerning theatres all across Canada. The Newsletter is distributed free of charge. Send the names and addresses of your members to: D.D.F Newsletter, Room 6, 78 Bank Street, Ottawa 4, Ontario, and ask to have them placed on the mailing list.

In a recent address to the University Philosophical Society, Professor Robert Orchard emphasized the need of a culture subsidy to permit the development of our native talent and achieve cultural nationalism.

An authentic model of an Elizabethan theatre constructed by Carl Hare and Brian Cummins, has been presented to the English Department of the University.



Edmonton Museum of Arts Officially Opened

R.W. Hedley

The Edmonton Museum of Arts was formally opened Friday evening, November 21st, at a ceremony in which the Lieutenant-Governor, The Honorable J.J. Bowlen, The Honorable E.C. Manning and His Worship, Mayor Hawrelak officiated. The building, situated at the south-west corner of 105th Street and 99th Avenue, has been recently remodelled and redecorated and now has one of the finest interiors for the display of pictures, to be found across the Dominion. Much money was spent in remodelling the class room space on the lower floor of the museum. Now there is space for five classes, store rooms, cloak rooms and almost every necessary convenience. All rooms are finished in beautiful color schemes, and are well lighted so that the classes for children, young people and adults can be carried on in a place that is very homey and pleasant. In all there is approximately 9,000 square feet of floor space with ample room for storage, a kitchen and a delightful sun room, well arranged for teas and other functions of that nature. The Museum is now well equipped to carry on all the functions of a qualified art gallery and museum. It is open daily from 10 a.m. to 5 p.m.

Laura Evans Reid Memorial Exhibition

Among recent exhibitions of paintings by Alberta artists, wide interest was aroused by the Memorial Exhibition of the works of Laura Evans Reid. From October first to fifteenth, thirty-four paintings typical of this highly creative artist were displayed in the Gallery of Rutherford Library, where they evoked many a startled comment in the way of sincere appreciation for this truly great Alberta artist who employed such an imaginative and unorthodox approach to painting in both water colour and oils, and realized almost the ultimate in her stylized type of expression.

Mrs. Reid, who did not begin to paint until she had passed the age of 50, humourously remarked in an article in the June issue of MAT: "Secretly I am longing for the day when I shall be 70 and able to spend some of that Forty Dollars a month on painting materials. Surely at least one picture I may do then, with all that extra paint, should be worthy of posterity". Though Fate apparently did not mean the first part of this expressed wish of Mrs. Reid to be realized, since she is no longer among us, it is recogniz-

ed by many that Mrs. Reid had long since earned herself a secure and permanent place among the painters of the Canadian scene.

Art Exhibitions on the Campus

R.W. Hedley

Dr. Stewart Clare's exhibition in the rotunda of the Arts Building is one that will long be remembered for its delightful design and exceptionally fine color schemes. His work reveals a brilliant imagination coupled with a very keen sensitiveness for color analysis and synthesis.

While Professor H.G. Glyde has undoubted ability to interpret various kinds of landscapes in his own interesting manner, perhaps this ability is best expressed when he uses a conventional or stylized manner. For example, "The Jungle" is a delicate, idealistic composition of beautiful forms, delightfully arranged and harmoniously colored in a conventional manner, in which rhythm of line and harmony of color reach an exceptional degree of excellence. Mr. Glyde is a very versatile painter, equally at home with oils, casein, wax, mixed technique or water colors. Especially in the rendering of figure studies, as his recent exhibition of paintings has reaffirmed, Professor Glyde is a truly unique and individual artist.

One of our outstanding water colorists is Mr. Murray MacDonald, Supervisor of Art in the city schools, who also headed the Art Department of the Banff School. Mr. MacDonald has the delightful ability to simplify a landscape and to paint it into an appropriate color scheme that expresses so clearly his mood or feelings toward the subject.

ALBERTA ARTIST IN EUROPE

Dorothy Henzell Willis, well known in local art circles, has returned to Europe after her fascinating series of C.B.C. talks "European Traveller".

After a brief sojourn on the continent, where she found that in Paris at any rate the cost of living had doubled within two years, Mrs. Willis has taken up residence in England. Recently she addressed the students and staff of the Bath Academy of Art at Carsham Court, a cultural institution devoted to the study of artistic living.

A. Y. Jackson—Frances Loring Tour

The Department of Fine Arts, in co-operation with The National Gallery of Canada and the Cultural Activities Branch of the Alberta Government, was responsible for sponsoring, during October, a speaking tour which took these two Canadian artists into the heart of the Peace River country, where it is felt they were highly successful in stimulating the growing interest in Canadian painting and sculpture of people in somewhat isolated communities.

Art completely captivating art-conscious audiences in Red Deer and Edmonton, the artists pressed north to Dawson Creek, Beaverlodge, Grande Prairie, Spirit River, Fairview, Peace River,

McLennan, and High Prairie and were greeted constantly by enthusiastic audiences, many members of which are already actively interested in forwarding this particular phase of Canadian culture—an encouraging sign!

News of the Art Classes

The seemingly unpropitious date of October 13th ushered in another season of Winter Art Classes sponsored by the Department of Extension. Most of the classes offered, eighteen in all, were met with enthusiasm and have survived the enrolment stage with an approximate total enrolment of 170. Members are a varied group of Edmonton citizens from all walks of life and of all ages, which would seem again to reaffirm the fact that the appeal of art to the individual is as timeless as the great field of art itself.

The general atmosphere pervading these painting sessions, which keep the Art Department in a constant state of activity, is one of serious study, earnest application and sincere enjoyment. Perhaps the most interesting and rewarding of all these classes are the Saturday morning classes for children, fostered and encouraged by Professor H. G. Glyde, whose sincere conviction that art and a closer personal connection with the University should be made part of these children, lives at an earlier age, is beginning to produce astonishing results.

Each Saturday morning the Art Department is taken over by a swarm of little men and junior misses. Under the competent guidance of Messers Forbes, Charles and Barry this lively company is encouraged in a free expressive style of drawing and painting, some of the most interesting results of which appeared after an appeal for inspiration to the current B.C. Primitives Exhibition, which is displayed in the Arts Building. A wealth of colourful, imaginative and individualized impressions of Indian masks and Totems results, which were no less a thrill to the instructors that they were to the budding "Emily Carrs" who were responsible for developing them.

YOUNG PAINTERS OF PROMISE

Supplementing the usual two week show of the work of University art students, the Painting Division exhibited the works of two of its more advanced students last spring and summer in the Cafeteria. The varied Canvasses of Harry Kiyooka and James Stolee aroused considerable interest, and not a little controversy both concerning the color schemes used and the distortion of the subjects. Stolee uses the "alla prima" method with plenty of bright color. Kiyooka more often uses a glaze technique but with conscious distortion of the objects or persons he portrays.

The Stolee technique is usually direct. Paint from an impressionist palette laid on in thick impasto shows his great delight in the actual handling of brush and knife. For him painting is an ecstatic physical experience, whereas in Kiyooka's case the observer is aware of a long, mused-over intellectual process.

James Stolee continues to study and paint at the University Department of Fine Arts. Following his graduation this coming spring, he hopes to train to become a teacher. Harry Kiyooka, after having taught for a couple of years as well as studying towards his B.Ed. degree, is now taking the course in Fine Arts at the University of Manitoba. It is to the great credit of the University of Alberta that its officials have enabled Prof. H. G. Glyde to help and encourage these two very promising young artists to advance as far as they have in the field of painting. It is gratifying to see such lively exhibits as this given in a place through which the multitude passes each day.



The University Musical Club provides a delightful Sunday afternoon concert every three weeks in the beautiful Mixed Lounge of the Students' Union Building, as well as giving young musicians the opportunity of the valuable experience of performing before an audience. The three concerts presented this year have featured violinists, pianists, vocalists, and flutists, all University students. The next program will be an exceptional Christmas concert, in which the University Symphony Orchestra, the Mixed Chorus, the University Singers, and the music classes will combine to present traditional Christmas music and carols. This will take place in Convocation Hall on Sunday, December 14, at 3:15 p.m.

The Musical Club features a radio program each Thursday evening over CKUA's Varsity Night.

Considerable criticism of the Musical Club has found its way into the Gateway. Some is constructive, but many "smart alec" remarks of columnists have resulted in Letters to the Editor by the musicians themselves and by other students clarifying the objects of the club, and the aims of musical criticism. The Musical club is providing valuable training and help for young musicians at the University.

CASUALTY IN UNIVERSITY MUSICAL CIRCLES

The Reverend Blake Pritchard is a man of vision and discernment. Having in mind the resulting benefits to his parish (and just possibly himself), he has up and married our chief contributor—Jocelyn Rogers. What consideration the cleric gave to the problem of future issues of MAT is not known!

This is our formal fashion of announcing the wedding. The Reverend and Mrs. Pritchard may be tracked down in the town of Strathmore.

RETREATS FOR THE MIND

Dr. Samuel Johnson in one of the many conversations recored by his persistent little Scottish biographer, Boswell, illustrates a means of combating the "constitutional melancholy" that beset man even in his time. Management of the mind, he says, and thus contentment, is a matter of mental exercise achieved by continuing study. In study, one provides **retreats for the mind** from the hurly-burly of everyday life.

The University's evening class program while it doesn't include the courses in "chymistry" and "rope dancing" suggested by Johnson, nevertheless does include a variety that would have pleased and astounded the portly scholar. Here, a student may find the retreat which pleases his own mind in a study of international politics or the application of psychology in industry. He may delve into the ideas of Plato and Spinoza, perfect a foreign language, develop a keen ear for perfection in music or explore the meaning of Buddhism. All this is available for the expenditure of a few leisure hours a week.

Leisure is a vital factor in physical and mental well-being. Dr. Johnson would agree that such classes gave ample return for the time invested.

ON THE PRACTICAL SIDE

Here is good news for teachers and directors who are trying to find ways and means of building up a stock of lighting equipment without spending a fortune. Inexpensive Flood and Spot units, which utilize PAR-38 projector lamps, are now on the market. They were designed by Mr. Stuart Hardman who has had broad experience with practical stage lighting at Utah State College, the University of Colorado, and the University of Washington. Mr. Hardman's Flood and Spot units are now being used by many college and community theatres in the States.

One of the basic requirements of the theatre is the provision of adequate stage lighting that can be easily adjusted and controlled. Efficiency of the individual lighting unit is a great importance, because the cost of switchboards and dimmer systems increases rapidly if large currents must be handled. Use of the 150-watt PAR-38 lamps is the logical solution to this problem.

The Flood and Spot units are equipped with a balanced yoke mounting, louvres to minimize spills of light, color frame holders, and three foot cord. The total cost of each unit, plus the PAR-38 lamp, is very reasonable.

Information as to where these units can be obtained can be secured from the Extension Drama Specialist.